



4.9



4.30

# san francisco cinematheque

## april - june 2006

### THIS SEASON

Dominic Angerame  
 Cathy Begien  
 Anita Chang  
 Gibbs Chapman  
 Yin-Ju Chen  
 Michelle Dizon  
 Henry Ferrini  
 Larry Gottheim  
 James T. Hong  
 Adele Horne  
 Weldon Kees  
 Kerry Laitala  
 Dolissa Medina  
 Jackie Moe  
 Bill Morrison  
 Tomonari Nishikawa  
 Charles Olson  
 Jenni Olson  
 Jose Rodriguez  
 Allen Ross  
 Scott Stark  
 Kidlat Tahimik  
 Edinburgh Castle  
 ...and more



4.2



6.11

Photo Credits:  
 4.9 Dizon, *My Child, Anak*  
 4.30 Steers, *Phantom Canyon*  
 4.2 Horne, *The Tallenders*  
 6.11 Weldon Kees in Heick's *The Bridge*

[www.sfcinematheque.org](http://www.sfcinematheque.org)



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## april - june 2006

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- For automatic electronic updates, email [sf\\_cinematheque-subscribe@yahoogroups.com](mailto:sf_cinematheque-subscribe@yahoogroups.com)

### JOIN CINEMATHEQUE

Cinematheque depends on the support of its members. Memberships start as low as \$35, and benefits include discounted or free admissions to all shows, discounted or free publications, access to our growing Resource Center, Tee-shirts, DVDs, and more. Please see our web site or pick up our membership brochure at a screening.

### SPONSOR A SCREENING

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### RECENT PUBLICATIONS

- *Moving Picture Poetics: Sampling 50 Years of Poets and Cinema* (2004) —\$10
- *City Slivers and Fresh Kills: The Films of Gordon Matta-Clark* (2004) —\$20
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San Francisco Cinematheque is delighted to announce the arrival of our new Executive Director, Caroline Savage. Formerly at Pennsylvania Council of the Arts, Caroline is also an active filmmaker who is currently teaching at San Francisco Art Institute. She has a longstanding allegiance to Cinematheque, having been our Operations Manager in the late 1980s. With her extensive arts administration experience and her commitment to experimental film and video, Caroline joins existing staff to guide our small but ever-passionate organization into the future.

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—Irina Leimbacher, Artistic Director

I am pleased to take on the role as Executive Director of San Francisco Cinematheque, a place that has steadfastly presented remarkably diverse and unique experiences that interrogate and investigate moving-image art history, form, and content. I intend to continue supporting the courageous and original work created by artists in the face of mercenary pressures to conform so that they have a place to exhibit to a public starved for innovative, provocative, and rare visions. This audience can enter Cinematheque's realm and be amazed, challenged, and engaged.

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—Caroline Elizabeth Savage, Executive Director

CCoA CALIFORNIA COLLEGE OF THE ARTS



YERBA BUENA CENTER FOR THE ARTS



### THANKS TO OUR FUNDERS

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SAN FRANCISCO

## CINEMATHEQUE

145 Ninth Street, Suite 240  
San Francisco, California 94103  
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www.sfcinematheque.org

### Executive Director

Caroline E. Savage

### Artistic Director

Irina Leimbacher

### Administrative Director

Steve Polta

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Sam Green  
Lynn Marie Kirby  
Daniel "Dewey" Schott

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Konrad Steiner

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Luke Burton  
Holly Hine  
Justine Jones  
Archer McRae  
Vincent Pirozzi  
Niki Wein

### Technician

Kara Herold

### Webmaster

Gilbert Guerrero

# april - june 2006

6.25

#### PACIFIC RIM

SUN 4/2, 7:30 PM, YBCA

**Adele Horne: *The Tailenders***

#### PACIFIC RIM

SUN 4/9, 7:30 PM, YBCA

**ReCalibrate: Michelle Dizon**

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**Aftershocks: New Work from Taiwan**

SUN 5/14, 7:30 PM, YBCA

**Questions Concerning Technology**

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SUN 5/21, 7:30 PM, YBCA

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SUN 6/11, 7:30 PM, YBCA

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SUN 6/18, 7:30 PM, YBCA

**Polis Is This: Charles Olson**

SUN 6/25, 7:30 PM, YBCA

**Films from the Public House: Edinburgh Castle**



4.23

4.23 Gottheim, *Tree of Knowledge*

# at a glance

6.25 Begin, *The Dream Diaries*



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6.25 Begien, *The Dream Dances*

# at a glance

# san francisco cinematheque

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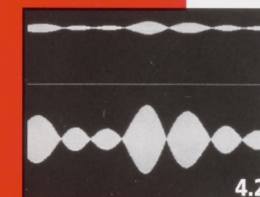
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Edinburgh Castle  
...and more

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4.30



4.2



6.11

Photo Credits:  
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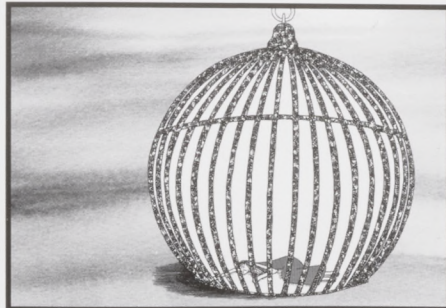


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Photo Credits from left to right:  
4.9 Dizon, *Calibrate*  
6.4 Angerame, *In the Course of Human Events*  
5.7 Lin, *She Says*



### PACIFIC RIM

Sunday, April 2 at 7:30 pm, YBCA

Presented in Association with the Visual Anthropology Group (UC Berkeley)

#### Adele Horne's *The Tailenders*

Adele Horne In Person

Shot in Los Angeles, the Solomon Islands, and Mexico, Los Angeles-based Adele Horne's first feature-length documentary explores the work of an evangelical missionary group known not only for their numerous conversions but for their recordings and translations of over 5,500 languages since their inception in 1939. Working in regions where indigenous communities face crises caused by global economic shifts, and using amazingly efficient low-tech audio recording devices, the missionaries seek out displaced and impoverished people, ostensibly in need of some kind of enlightenment. Elegantly structured and photographed, *The Tailenders* explores both the material and ideological means and meanings of these linguistic translations and spiritual transformations. (Irina Leimbacher)

### PACIFIC RIM

Sunday, April 9 at 7:30 pm, YBCA

Presented in Association with the Center for Asian American Media and Artists' Television Access

#### ReCalibrate: Michelle Dizon's Video Works

Michelle Dizon In Person

Experimental video artist Michelle Dizon joins us from Los Angeles for her first solo screening. Working with home movies shot in California and the Philippines, low-end video, numerous found web and film images, and carefully culled and original texts, Dizon articulates a compelling political and aesthetic vision that constantly questions the status quo of language, images, and the power embedded in them. In our current context of globalization and war, pieces such as *Calibrate*; *Département des Arts de l'Islam*; *We, the Undersigned*, *Girls of Hiroshima*; and her newest piece, *The Great Wall*, compel us to re-think representational and political practices. We will also screen earlier, more intimate, works including *My Child*, *Anak* and *A Family Sick*. (Irina Leimbacher)

### RECENT AVANT-GARDE PRESERVATIONS

Sunday, April 16 at 7:30 pm, YBCA - DOUBLE FEATURE

Presented in Association with Chicago Filmmakers

#### Allen Ross' *The Grandfather Trilogy*

In his own words, Allen Ross' *The Grandfather Trilogy* takes "a radical approach to portraiture" and plays as a "long sustained accident" and a "record of a divinely shadowed presence." Made between 1979 and 1981, consisting of *Papa*, *Thanksgiving 1979*, and *Buriels*, the trilogy is a unique, unsettling, and moving document of intergenerational relationships. Through frequent use of disorienting camera angles, lingering images of stasis, and uncomfortable breaks in conversation, *The Grandfather Trilogy* embodies the troubled yet ultimately close relationship between the filmmaker and his subject, allowing them their own space and time while reflecting on the intimate, yet intrusive, process of documentation. (Steve Polta)

Sunday, April 16 at 8:50 pm, YBCA - DOUBLE FEATURE

#### Missing Allen: *The Man Who Became A Camera*

Allen Ross, experimental filmmaker, co-founder of Chicago Filmmakers, and cinematographer for numerous television documentaries, vanished in 1995. After his disappearance, his friend and fellow documentary filmmaker Christian Bauer decides to try to find him, or at least understand what happened. Although the deeper questions raised by this unsettling documentary are never answered, *Missing Allen* is a haunting investigation into America's dark side of religious cults and fringe groups, a tribute to Ross as a person and filmmaker, and a reflection on how little we sometimes know each other. It features interviews with Chicago filmmakers Tom Palazzolo, Bill Stamets, and others. (Irina Leimbacher)

### RECENT AVANT-GARDE PRESERVATIONS

Sunday, April 23 at 7:30 pm, YBCA

#### Anticipation and Memory: Films by Larry Gottheim

Larry Gottheim In Person

From his late-sixties series of sublime "single-shot" films to the dense sound/image constructs of the mid-seventies and after, the cinema of Larry Gottheim is the cinema of presence, of observation, and of deep conscious engagement. While addressing genres of landscape, diary and assemblage filmmaking, Gottheim's work properly stands alone in its intensive investigations of the paradoxes between direct, sensual experience in collision with complex structures of repetition, anticipation, and memory. Tonight's program includes new prints of *Blues*, *Doorway*, and *Tree of Knowledge* (from the four-part series, *Elective Affinities*) plus *Your Television Traveler* and *The Opening*, part of the in-progress *Chants & Dances for Hand*, based on material shot in Haiti. (Steve Polta)

### SPECIAL VENUE, TIME, ADMISSION - TICKETS THROUGH SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

Sunday, April 30 at 6:45 pm, AMC Kabuki

Presented in Association with Pacific Film Archive and San Francisco International Film Festival

#### Fugitive Prayers

Dolissa Medina, Tomonari Nishikawa, Stacey Steers In Person

In this year's annual co-presentation of new experimental work with San Francisco International Film Festival and Pacific Film Archive, nine experimental films and videos pay homage to early cinema and its precursors, witness the ordinary made extraordinary, and mourn tragic events. Using elegantly constructed images—original, archival, or animated—these visions encompass both the concrete and the abstract, the material and the spiritual. Films include Bill Morrison's *How to Pray*; Izabella Pruska-Oldenhof's *fugitive l(igh)t*; Stacey Steers' *Phantom Canyon*; Pawel Wojtasik's *Naked*; Olivo Barbieri's *site specific SHANGHAI 04*; Dolissa Medina's *19: Victoria, Texas*; Tomonari Nishikawa's *Market Street*; Nancy Andrews' *The Haunted Camera*; and Jos de Putter's *Passers-By*. (Kathy Geritz, Irina Leimbacher)



4.30 Wojtasik, *Naked*

### PACIFIC RIM

Sunday, May 7 at 7:30 pm, YBCA

Presented in Association with the Center for Asian American Media

#### Aftershocks: Experimental Films, Videos, and Animation from Taiwan

Introduced and Presented by Guest Curator Anita Chang

Cinematheque presents a rare showcase of recent experimental media from Taiwan brought by Bay Area filmmaker Anita Chang, who has been an artist resident and Fulbright lecturer there for the past few years. These works and their techniques reverberate with incisiveness, sensitivity, and introspection as they speak to what remains for a young democratic stateless nation vulnerable to the whims of dominant global economic exploits. Shifting between the lingering and fleeting, reconstructed and abandoned, sentiment and satire, they are soulful reclamations in the midst of precipitous change and loss. Works include: CHEN Chieh-Jen's *Factory*, Tony Chun-Hui WU's *exTAIPEI*it, LIN Chun-Hua's *She says*, Mia CHEN's *Red-Label Rice Wine*, HOU Chi-Jan's *Stardust 15749001*, and Nana WU's *Farewell 1999*. (Anita Chang)

Sunday, May 14 at 7:30 pm, YBCA

#### Questions Concerning Technology

Gibbs Chapman, Yin-Ju Chen, James T. Hong, Kerry Laitala In Person

The works in tonight's program examine, use, and imagine technology in provocative ways. Collectively they ask not only how do—or might—technologies affect us, but how they determine our images and imaginings of the world. From fairgrounds to the Zuse strip, from push buttons to cars, video games, reproductive and waste technologies, the works explore our cyborg nature. Created using either hand-processed film, cgi, appropriated tv, or plain old cameras, and made for the big screen or the i-pod, works include Kerry Laitala's *Orbit*, Caspar Stracke's *Zuse Strip*, Gibbs Chapman's *Push Button: A History of Idleness & Ignorance*, Scott Stark's *Driven*, Pawel Wojtasik's *Dark Sun Squeeze*, Yin-Ju Chen and James T. Hong's *Suprematist Kapital*, and Hong's *The Coldest War Part 1*. (Irina Leimbacher)

### PACIFIC RIM

Sunday, May 21 at 7:30 pm, YBCA

Presented in Association with the Center for Asian American Media

#### Kidlat Tahimik's *Perfumed Nightmare*

Exuberant, witty, and politically incisive, Tahimik's now classic 1977 feature *Perfumed Nightmare* takes a wry look at American cultural influence and globalization from the artist's playful and idiosyncratic perspective. The nightmare is the "cocoon of American dreams" which the film evokes and then parodies. From Tahimik's childhood village, where Voice of America, movies, and space travel transform his lively imagination, the film moves to Paris and Bavaria where he tastes the fruits of the capitalism alongside an American bubble gum entrepreneur. Produced with the help of Werner Herzog, *Perfumed Nightmare* "reminds one that invention, insolence, enchantment—even innocence—are still available on film" according to Susan Sontag. (Irina Leimbacher)

Sunday, June 4 at 7:30 pm, YBCA

#### Public Spaces, Personal Eye

Dominic Angerame In Person

As a filmmaker and cinephile, Dominic Angerame has been behind both the scenes and the lens. Tonight Cinematheque celebrates his twenty-five years at the helm of Canyon Cinema, our sister organization and the world-renowned distributor of experimental film, with an overview sampling of work from early urban sketches to his current project. Threads of eros, violence, and melancholy weave through the cityscape in the following films: *Demonstration* (1968-1974), *The Mystery of Life (as Discovered in Los Angeles)* (1982), *Freedom's Skyway* (1980), *A Ticket Home* (1982), *Premonition* (1995), *Anaconda Targets* (2004), *In the Course of Human Events* (1997), *Consume* (2003), and *Untitled* (work-in-progress) (Konrad Steiner)

Sunday, June 11 at 7:30 pm, YBCA

Presented in Association with The Poetry Center, San Francisco State University

#### Kees Kino: The Film Work of Weldon Kees

Introduced and Presented by Guest Curator Jenni Olson

Fifty-one years after his Golden Gate Bridge disappearance, we present the film work of legendary poet/painter/iconoclast Weldon Kees. During his years in the Bay Area, Kees collaborated with filmmakers, jazz musicians, and scholars such as Gregory Bateson, while also writing plays, screenplays and film reviews (alongside Pauline Kael). Films include: Kees's haunting portrait of East Bay urban detritus, *Hotel Apex*; William Heick's poetic Golden Gate meditation, *The Bridge*, made with and featuring Kees; James Broughton's *The Adventures of Jimmy*, with music by Kees; and examples of Kees' educational films: the quirky exploration of mundane routines on San Francisco streets, *Approaches and Leavetakings* (with Jurgen Ruesch) and *Hand-Mouth Coordination* (with Bateson), a look at the daily routine of a one-year old boy. (Jenni Olson)

Sunday, June 18 at 7:30 pm, YBCA

Presented in Association with The Poetry Center, San Francisco State University

#### Polis is This: Charles Olson and the Persistence of Place

Director Henry Ferrini In Person, Premiere Screening

From postman's son to Postmodernism's founding father, and from schooner fisherman to scholar, this hulking six-foot eight Harvard-educated historian drifts back to the hard-luck New England fishing port of his boyhood summers after the 1956 close of Black Mountain College. There, surrounded by the cruel poverties and sorrows of a town at war with the sea for over 300 years, Charles Olson creates a unified and transcendent vision of a besieged people caught between tradition and modernity. Featuring John Malkovich, Amiri Baraka, Jonathan Williams, Anne Waldman, Diane di Prima, Ed Sanders, Pete Seeger and others, *Polis is This* investigates the seminal avant-garde poet, Charles Olson, in conjunction with his enduring connection to his place and origin of inspiration, Gloucester, Massachusetts. (Konrad Steiner)

Sunday, June 25 at 7:30 pm, YBCA

#### Films from the Public House: Short and Bittersweet

Guest Curator Jackie Moe and Artists In Person

Curator Jackie Moe gathers short films every month for a screening series at Edinburgh Castle Pub that harbors a vast proof of home grown film talent in the City. Tonight she's assembled a cast with new and classic shorts from that burgeoning scene. Cathy Begien's playful maturity and unintentional detachment are expressed in *Blackout*, *The Dream Diaries*, and more. David Enos constructs careful, primitive histories and home-made portraits in *Light My Fire* (Jim Morrison) and *In Service to the Waxen Moon* (the Wolf-Man). Sarah Enid presents *The Great Unknown*, portrait of a young man with an old hand, and *The Progeny*, a fable about an unlikely family. Jose Rodriguez's taste for depravity and longing for beauty fuel *Boy Crazy*, exploring sexuality and indulgence. Plus many more films from this hotbed of production. (Konrad Steiner)



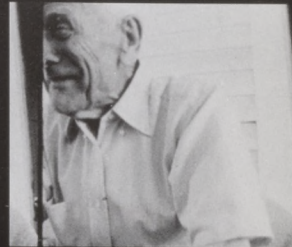
4.2

Horne, *The Tailenders*



4.9

Dizon, *Département des Arts de l'Islam*



4.16

Ross, *Papa*



4.23

Gottheim, *Tree of Knowledge*



4.30

Morrison, *How to Pray*



5.7

Chen, *Factory*



5.14

Chapman, *Push Button*



5.14

Hong, *The Coldest War Part 1*



5.21

Tahimik, *Perfumed Nightmare*



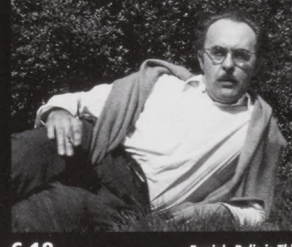
6.4

Angerame, *In the Course of Human Events*



6.11

Kees + Bateson, *Hand-Mouth Coordination*



6.18

Ferrini, *Polis is This*



6.25

Enid, *The Great Unknown*



6.25

Rodriguez, *Boy Crazy*

### YBCA

Yerba Buena Center for the Arts  
701 Mission Street at Third  
www.ybca.org

### AMC Kabuki

San Francisco International Film Festival  
AMC Kabuki 8 Theatres  
1881 Post Street at Fillmore  
www.sffs.org

### Tickets (unless otherwise noted)

\$8 General, \$5 Members, Students, Seniors, Disabled  
For advance tickets at YBCA call 415.978.ARTS

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